3 1422 00023 7825
GRACE LIBRARY CARLOW COLLEGE

E W Lynam

The Irish Character in Print

1571-1923

522

Introduction by Alf MacLochlainn

Z
251
I7
L9
1968

In *The Irish Character in Print*, which first appeared in 1924, E W Lynam made a thorough study of the printing of Irish from Elizabethan times to the twentieth century. This new impression contains all of Lynam's original facsimiles as well as illustrations of the Gaelic types introduced since 1923 and of the earlier types not pictured in the 1929 edition. A critical introduction to this reprint has been supplied by Alf MacLochlainn, Keeper of printed books at the National Library of Ireland.

Digitized by the Internet Archive
in 2023 with funding from
Kahle/Austin Foundation

https://archive.org/details/bwb_P8-BTE-283

The Irish Character in Print

E W LYNAM

THE IRISH CHARACTER IN PRINT

1571-1923

Curran Coll.
Z
251
I7
L9
1968

INTRODUCTION BY
ALF MacLOCHLAINN

CATALOGUED

BARNES & NOBLE Inc.
NEW YORK
Publishers & Booksellers since 1873

First published 1924 (in The Library,
Transactions of the Bibliographical Society,
4th Series, Vol IV, No 4, March)
Oxford University Press offprint 1924

First published in the United States, 1969
by Barnes & Noble, Inc.

This IUP reprint is a photolithographic facsimile of the 1924 offprint and is unabridged even to the extent of retaining the original printer's imprint

© 1968

Irish University Press Shannon Ireland

MANUFACTURED IN THE REPUBLIC OF IRELAND AT SHANNON
BY ROBERT HOGG PRINTER TO IRISH UNIVERSITY PRESS

INTRODUCTION

The late Edward Lynam (1885-1950) was known to a wide scholarly public as superintendent of the Map Room in the British Museum and as an authority on cartography and the history of exploration. In the early part of his career, however, he had devoted considerable attention to Irish topics. He contributed papers to *Studies* and the *Journal* of the Royal Society of Antiquaries of Ireland; he was a member of the Royal Irish Academy and read papers to the Irish Literary Society in London.

Although born in London, Lynam had been educated at Clongowes and Queen's College, Cork, before pursuing post-graduate studies abroad. He joined the British Museum in 1910, served in the first World War, being commissioned in the Royal Irish Regiment, and became superintendent of the Museum's Map Room in 1931.

His most important contribution to Irish scholarship was the paper here reprinted. It first appeared in *The Library* (Transactions of the Bibliographical Society), 4th Series, Vol IV, no 4, March 1924 and was offprinted with a separate title-page in the same year.

That this work will remain the standard work on its subject can hardly be doubted, for developments which Lynam foresaw (although as a bibliophile he deplored them) have effectively established the supremacy of the Roman letter for the printing of matter in the Irish language. The official requirement by the government of the Irish state, newly established when Lynam's paper was first published, that parliamentary and other government papers be printed bilingually, and state-supported projects

COPY 1

for the publication of literary works in Irish, forced printers and public alike to accept the Roman letter, despite some recurring difficulties such as the accented upper-case vowels. The introduction of the cló Rómhánach into school-books has surely settled the matter for all time.

It could be held that Lynam had underrated the weight of tradition supporting the use of the Roman letter. Not only the Catholics, as he could be read to imply, used the Roman letter for want of Gaelic founts, but the reformed church as well, in one case at least (*Tiomna nuadh*, printed by Rutt, 1810) to enable the same testament to be distributed in both Ireland and Scotland. Further, those early years of the nineteenth century which were marked by the emergence of so many of our Gaelic types were the years of population explosion among the Gaelic-speaking people and, presumably for that reason, of great zeal among the evangelically minded, who were prepared to print their testaments not alone in the Roman letter but in reformed orthography as well. (E.g. *An soisgeal do reir Lucais, agus gniovarha na neasbal* . . . Dublin, printed by William Watson . . . 1799.)

While today's reader may not accept Lynam's reservations about the suitability of the Roman letter for matter in Irish, he will agree that the traditional types are eminently suited to formal matter. One feels particularly sure of the continued use at least for formal work of one of the very few Gaelic types developed since the first publication of this essay. We refer to Colm Cille Gaelic, designed by Colm Ó Lochlainn and cut by the Monotype corporation in 8, 10, 12 and 14 point sizes, with an associated Baoithín type for titling developed by Colm Ó Lochlainn in collaboration with Victor Hammer. The relationship of this type to those which Lynam has called the Archaeological Society types is readily discernible.

Another modern attempt to grapple with the typographical problem has been in line with both the earliest of all, the Eliza-

bethan type of 1571, and Canon Burke's little-used nineteenth century type. We refer here to Liam Miller's cló nua-Rómánach, a Times New Roman, cast from Monotype matrices with two letters, t and f, cut in the Gaelic style to accommodate the superscribed point which, replacing the following h usual in Roman setting as an indication of aspiration, is the main feature of this type. Only one work, the third edition of Myles na gCopaleen's *An béal bocht* (Dolmen Press, 1964) has been printed in cló nua-Rómánach.

Séamus Ó Searcaigh's *Foghraidheacht Ghaedhilge an Tuaiscirt* (Browne and Nolan, 1925), printed in Germany, is the only use known to me of another modern Gaelic type. It is not unlike Fry's type (1819) but its r, s (both in the long form) and g are notably less successful than in that fount.

Mr J P O'F Lynam has kindly given me access to his late father's personal annotated copy of this essay and it is clear that he had used it as material for lecturing. A note indicates that he withdrew his hypothesis that Propaganda in Rome had had a new type cut to replace or supplement the 1676 type; he now attributed all the type in Marcel's *Alphabet irlandais* to the 1676 fount.

One might further note that Lhuyd's Irish journey has found its chronicler as Lynam hoped it would (John H Campbell in *Celtica*, V, 1960); and that Thomas P O'Neill has come upon confirmation of Lynam's view that Petrie was the designer of the noble type which Lynam called the Archaeological Society series. In fact the term Petrie type is to be preferred.

The type first appeared in Petrie's paper on the Domnach-Airgid, published in vol. (XVIII) (pt. I) of the *Transactions* of the Royal Irish Academy, 1838, with the following interesting remark: '. . . the type in which the following fragments are printed is not to be considered as a facsimile of the MS., . . . but it will give a very good general idea of the character, having been cast from the best specimens of Irish MSS. of the sixth and seventh centuries.' The introductory character of this remark and its

significant omission of an attribution may I think be taken as an avowal of authorship of the design.

In view of Lynam's failure to identify the Professor O'Brien who designed for Figgins what became for Lynam 'the standard Irish type since 1900', the suggestion may be hazarded that he was in fact Pádruig Ó Briain, an adventurous printer and publisher of Cuffe Street, Dublin, around the turn of the century. In his edition of Domhnall Ó Súilliobháin's *Searc-leanmhain Chríost* (1910) Ó Briain cleverly used Watt's type as a form of black-letter for scriptural quotations, the main text being set in Keating Society type, and in the short-lived Trinity College, Dublin, journal which he printed, *An t-Európach*, (1899-1900), he used four different Gaelic types as well as Roman. When chided by *Irishleabhar na Gaedhilge* for his use of an archaic letter, Ó Briain boasted with some justification of the unprecedented range of faces used in *An t-Európach*.

In preparing a new impression of Lynam's paper the opportunity has been taken to add illustrations of the Gaelic types introduced since 1923 and of two, the Thom type and the later Figgins type, which Lynam did not illustrate although a slide of the later Figgins formed part of his lecture material. Further, modern copying methods have made it possible to include a facsimile of the unique Pilib Bocht Ó hUiginn broadside of 1571, *Tuar ferge foighide*, which we here reproduce with the kind permission of Cambridge University library.

One cannot conclude an introduction to this new impression without remarking Lynam's note of his indebtedness to Colm Ó Lochlainn. Present-day students of Irish bibliography must acknowledge the same indebtedness and signalise it here as a link with a standard work in a field in which Colm Ó Lochlainn has himself long been the leading worker.

Alf Mac Lochlainn
National Library of Ireland

July 1968

THE IRISH CHARACTER IN PRINT 1571–1923

BY

E. W. LYNAM

LONDON
REPRINTED BY THE OXFORD UNIVERSITY PRESS
FROM THE SOCIETY'S TRANSACTIONS (THE LIBRARY)

1924

THE IRISH CHARACTER IN PRINT, 1571–1923

By E. W. LYNAM

I. THE IRISH CHARACTER

THE Irish letter is a strange survival from the past, which owes its preservation partly to Irish conservatism, partly to political and religious conflict. The letters are simply the Roman manuscript letters as they appeared after three centuries of careful and characteristic development in the hands of Irish scribes. Two manuscript hands were chiefly employed in Ireland at the end of the ninth century, the 'round' or half-uncial, and the 'pointed' Irish. Of these the 'pointed' was destined to become the popular hand, chiefly because it used up less parchment. And accordingly it was upon a lean and angular letter that the earliest authentic Irish printed letters (Antwerp, 1611) were modelled. The round hand only began to show obvious influence upon the design of printing letters towards the middle of the last century.

Like many other inventions which had their origin on the Continent, printing was introduced very late into the remote island called Ireland (1551). Even if the Irish of the unconquered provinces had had the education, money, and inclination to set up printing-presses, the wars which devastated these provinces all through the sixteenth century made every form of industry impossible; while in the loyal districts the Government kept printing under strict control. The few books which were printed in Irish by permission of the Government were only printed from necessity, because the bulk of the people understood no other language. In the seventeenth century Irish books were printed in numbers on the Continent by Irish exiles, since they would have been prohibited or

seized in Ireland. But all these books were religious books, because the people, both Catholic and Protestant, who had control of the printing-presses conceived that the chief need of the Irish people was religious instruction. From O'Kearney's

THE IRISH ALPHABET.

There are in Irish eighteen letters, *viz.*, five vowels and thirteen consonants.

IRISH LETTERS	ENGLISH EQUIVALENTS	IRISH PHONETIC NAMES OF THE LETTERS.
A, a	A, a	aw, a.
B, b	B, b	bay.
C, c	C, c	kay.
D, d	D, d	day.
E, e	E, e	ey, ĕh (short)
F, f	F, f	fay
G, g	G, g	gay
I, i	I, i	ee, ĭ
L, l	L, l	ell
M, m	M, m	may
N, n	N, n	enn
O, o	O, o	oh, ŏ
P, p	P, p	pay
R, r	R, r	err
S, s	S, s	shay
T, t	T, t	chay
U, u	U, u	oo, ŭ
H, h	H, h	hay

We have given two phonetic names for the vowels, the *long* and *short*. h is only used in certain positions to prevent a hiatus.

No. 1. The Irish alphabet. Modern type.

Catechism of 1571 to Gallagher's *Sermons* of 1721, practically every book in the Irish language published in England, Ireland, or the Continent was for religious propaganda.

The conflict of nations in Ireland did much to cause the conflict of religions, and both contributed not only to keep

printing in the Irish language active but to perpetuate the Irish character in print. In fact, had the reformed religion been established in Ireland as quickly as it was in England, the Irish letter would hardly have survived into print any more than it did in Scotland,—or at most for no longer than the Black Letter survived in England. As it was, Queen Elizabeth had a fount of Irish type made for the Catechism of 1571. It was not a serious attempt to reproduce the Irish letters in print, and would probably have perished as an abortion but for official support. But her action at once roused the exiled Irish monks in Belgium to make another Irish type from which to print Catholic books for circulation in Ireland. Though religious propaganda was their main object, it may be that they aimed too at preserving what they would regard as a national inheritance against the all-pervading Roman type of the invader. At any rate, their type was a good one, and the books which they printed in the Irish character at Louvain and Rome and circulated in Ireland for a hundred years effectively established that character as the correct vehicle for the Irish language. The contest for the souls of the Irish people has at least produced one result for which we may be entirely grateful.

In 1680 the Church of England accepted the Irish character by having a new and correct design of it made for printing religious books. In the following century, however, the Catholics of Ireland, possessing no founts of the national letter, began to print Irish books in Roman type. Although many new founts of Irish letter were made after 1788, from 1735 to the present day Roman type has always been used for a certain number of Irish books. In 1880, when a vigorous revival of the Irish language was begun by the Gaelic Union, it was proposed to standardize the type. The controversy which ensued between Irish scholars and conservatives, supporting the Irish character, and business men, scientific

writers, and Scottish Gaels supporting Roman type, is still being waged. Since Irish has become the official language of the country, the movement for the adoption of the Roman alphabet has gained many adherents, among them some distinguished Irish scholars. At present Ireland seems to be following the example of Germany. The Irish character will probably always remain in use for books of a literary nature and for fine and artistic books; but the more Ireland enters into business relations with other countries, the worse it will be for the Irish letter, however beneficial these relations may be to the Irish people.

A great deal has been made of the difficulty of the Irish character, though in fact it is much easier than the German and Greek, and infinitely easier than Russian. The only letters markedly different from the Roman are *a*, *d*, *f*, *g*, *r*, *s*, and *t*, and these can be mastered by any one in an hour.

Any one who is familiar with Irish in the Irish character will find not only difficulty but annoyance in reading it in Roman type. The language loses much of its individuality, just as Greek does in Roman type. The sounds of Irish, not well conveyed by Irish spelling, are still worse conveyed by a character which has alien and very definite phonetic associations. Apart, however, from considerations of language or traditions, it would be wrong to deprive the art of printing of any legitimate form of expression. Printing in the Irish letter is a rare and beautiful form of expression. It has still many possibilities, for Irish manuscripts, though they have been studied, to great advantage, for the designs of some recent Irish types, have not yet yielded up all their beauties.

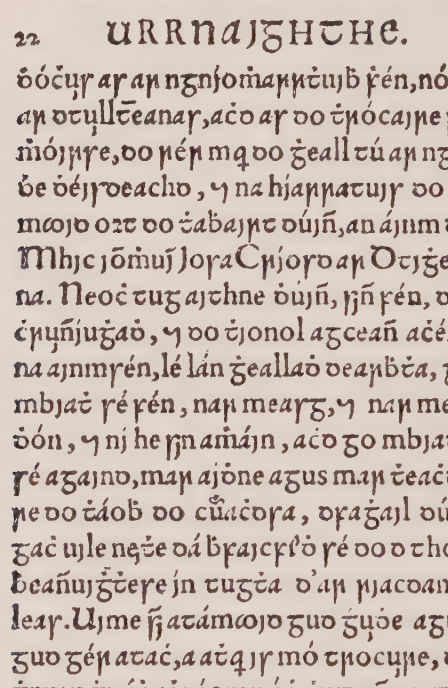
For the assistance, therefore, of future artists, the Morrises, Walkers, and St. John Hornbys of Ireland, it is well worth while to review the older designs which have been produced since 1571. Some of them have had strange begetters and stranger careers.

II. HISTORY OF THE DESIGNS

The first fount of Irish letters for printing was made in London by Queen Elizabeth's order, and sent over before 1571 to Dublin, where an Irish printing-press was set up at once. It was designed solely to present the doctrines of the reformed church to the minds of the Irish people, 'in hope 'that God would, in mercy, raise up some to translate the 'New Testament into their mother tongue'. Ormond and Shane O'Neill had already brought Irish into the Court and even into the Queen's music-room, while the sound, if not the sense, of Irish words was becoming familiar to the citizens of London, for Shakespeare uses Irish words at least three times. The first known piece of printing with this fount was a religious poem, *Tuar Ferge Foighide*, by Philip O'Huiginn, printed in 1571. It was apparently a trial piece, for the poem appears on one side of a folio sheet, and again (noticeably fainter) on the verso. It was sent over from Dublin to Archbishop Parker, and by him included in his bequest to Corpus Christi College, Cambridge, where it now is. By the courtesy of the College Librarian, Sir Geoffrey Butler, I have been able to photograph this sheet, though it is inconveniently large to reproduce here. While several copies of the poems of Philip O'Huiginn are still in existence, practically nothing is known about him. He was apparently alive when the *Tuar Ferge* was printed, and may have been a convert to the Church of England. From John O'Kearney's *Aibidil Gaoidheilge & Caiticiosma* of 1571 (no. 2) to Godfrey Daniel's translation of the *Christian Doctrine* in 1652, several books, some purely religious, some combining grammatical with religious instruction, were issued from the Dublin press. Henry Bradshaw thought that he saw words printed in this type in Sir J. Ware's *De Hibernia*, printed by E. Tyler, London, 1658; but I could only find Anglo-Saxon words. The many interest-

ing problems connected with this press are not in my province, but Mr. Dix is now preparing a new paper on the subject.

The type is a very curious one. Only nine letters (*d*, *e*, *f*,


22 URRNAIGHTHE.

ðóċuṙ aṙ aṗ nգnʃoṁaṗṗtuiḃ ṡén, nóas aṗ otuḷltẽanaṙ, aċo aṙ oo tṗócaiṗe ṗo ṁóiṗṙe, oo ṗéṗ mą oo ġeall tú aṗ nգui ḃe ðéiṙeachо, ꝯ na hiaṗṗatuiṙ oo nʃ mաiɔ oꝛt oo ṫabaiṗt oúiñ, an áiṁm oo Mhic iõṁuiṙ Ioṙa Cṗíoṙo aṗ Oti ġeą-na. Neoċ tuga ṫhne ðúiñ, iiñ ṡén, oo-ċṗuñiuġaò, ꝯ oo ṫionol agceañ aċéle, na aiṁṁṡén, lé lán ġeallaò oeaṗbṫa, go mbiaṫ ṡé ṡén, naṗ meaṙg, ꝯ naṗ mea-ðón, ꝯ nʃ he iiñ aṁáin, aċo go mbiath ṡé againo, maṗ aiòne agus maṗ ṫeaċou ṗe oo ṫáoḃ oo cṻaċoṙa, oṙaġail oúiñ gaċ uile nգṫe oá bṙaiccṙò ṡé oo o thoil beañuiġṫeṙe in tuġṫa ð'aṗ iiacoanas leaṙ. Uime iiatáṁɔio guo ġuòe aguṙ guo gép atać, a aṫqiṙ mó tṗocuiṗe, oo ġnuiṙ ġṗáòaċ oiomṗóò ċuġaiñ, ꝯ gan aṗ bpeagthaiġ ioṁaṗcaċa nó aṗ ṡeaċṗaiʃ ṡáoba oágṗa nó ooléaṁṁun oṗuñ an nʃ lép thuiʃleaṁaṗ oo ṗép chóṗa, ꝯ ċoṁċṗuim ċṙṡiġṙa, ꝯ oo gép ðioġal-tuiṙ oo ṫeaṙ oṗuiñ, Aċo gab iiñ ano oo

tṗócuiṗe

No. 2. Queen Elizabeth's type, 1571–1652. From *Aibidil Gaoidheilge & Caiticiosma*, by John O'Kearney. *AmBaile Athacliath*, 1571.

g, *i*, *p*, *r*, *s*, and *t*) and some of the capitals pretend to be Irish, *a* is italic, and nine letters are Roman. Of the capitals, *b* and *d* are uncials and *m* a nondescript hieroglyphic. The resemblance of the nine Irish letters to the Anglo-Saxon letters which were used from 1567 onwards by John Day for the Anglo-Saxon works which Archbishop Parker was having printed has led some bibliographers to state that they were taken straight from Day's fount. The resemblance is misleading, for all the letters except *s* are different in the two founts. The 20-line measurements are also different. Consequently at least eight new letters and three capitals must have been cut. Since nothing is known, however, about the designer of these letters, and since they were cut in England, they may have been modelled to some extent upon Day's Anglo-Saxon letters. Archbishop Parker was apparently interested in the Irish printing-press.

Whatever may be said about the legitimacy of this type, the impression it produces is not unpleasing. This was no doubt due to the example of Roman type. It has four qualities which become merits through their partial or total absence from other early Irish types. It is upright, it is fairly heavy-faced, the letters are evenly proportioned and well spaced. The Roman letters interspersed among the less well-disciplined Celts make a firm and even rank, such as we shall not see among the pure Celts for over two hundred years. Moreover, the letters are fairly round; the exceptions are the minuscule *s*, which must have brought annoyance, if not despair, to every designer of Irish type, and the ridiculous *a*.

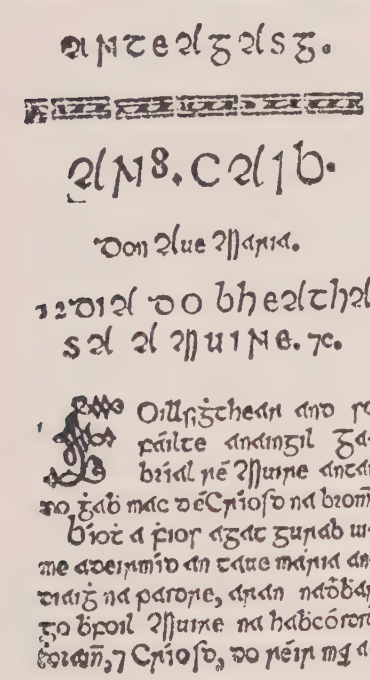
In 1680, when Robert Boyle was looking for a fount of this type to print Bedell's translation of the Old Testament, he was informed that 'by the covetousness of one . . . they [the 'letters] were by the Jesuits gotten away and are now at '*Doway*, for Irish prints, some of which I have seen, to my 'grief, sent hither, further corrupting the people'. This

statement, which was apparently quite groundless, probably originated from Andrew Sall, an ex-Jesuit. Had the Jesuits, or any other enemies of the Church of England, really carried off this type to the Continent, they would hardly have denied themselves the joy of printing books from it and sending them to Ireland. The late historian, Richard Bagwell, has repeated this story in the *Dictionary of National Biography*, without, apparently, having investigated its truth. All we know is that the fount, matrices, and punches had disappeared before 1680, and have never been traced since.

Meanwhile the Church of Rome was fully aware of the power of this method of attack, and Irish scholars were indignant both with the typography and the teaching of these books. The exiled Irish Franciscans—an order which has done more for native Irish learning than any other body, lay or religious—established a press for the use of Irish type in Belgium. They issued their first book, O'Hussey's *Teagaisg Criosdaidhe* (no. 3), about 1611 at Antwerp. In 1616 the press was removed to the new Franciscan College of St. Antony at Louvain, and from that year until 1728 they issued a succession of religious publications and two valuable works on the Irish language. The last book which they published was printed by Martin van Overbeke, to whom presumably the fount passed.

This type was the first legitimate printed Irish letter, for it was designed by Irish scholars from Irish manuscripts. Both historically and as a first attempt it is of great importance. It was in use for some 117 years, and it was the model for Moxon's type, which held the leading position from 1681 right down to 1820. It has many of the features of manuscript writing. There is the manuscript slope (three different slopes, to be exact), unnecessary crowding of letters, manuscript contractions, a want of proportion both in height and in breadth between the letters, upstrokes (the remains of the

ligature) beginning all possible letters, and two kinds of *r*. Yet it is curious how little this type resembles any of the better-known contemporary Irish hands. These show in general a heavier and a simpler design of letter. This type,



No. 3. Louvain type A, 1611?–1728. From *Teagaisg Criosdaidhe*, by Fr. Bonaventure O'Hussey, *Apud Jacobum Mesium : Antverpiæ*, 1611.

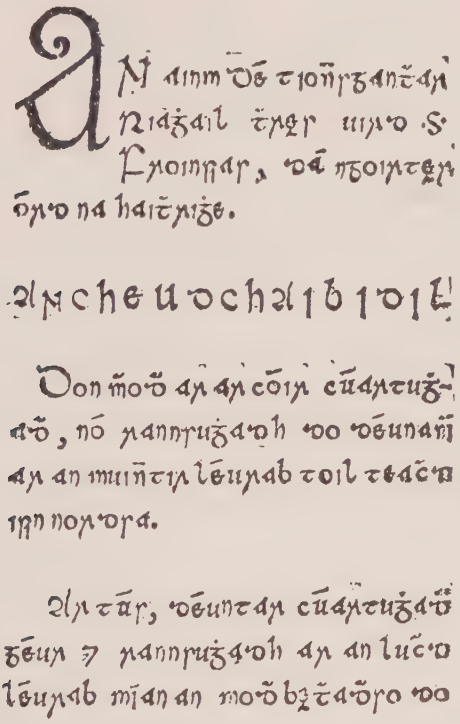
with its light-faced, sloping letters, is analogous in some ways to the italic type of the sixteenth century, which was itself an attempt to adapt a cursive manuscript hand to the requirements of printing. The cutter of the Irish type, who it may be presumed was an Antwerp man, may well have taken italic

type as his general guide. These sprawling, spidery Irish letters have little, however, of the neatness of italic letters. Even when they were better set up, as they were for instance in 1680 (Moxon), they were too completely Irish, too fully and tortuously individual to form a really good printing type. All manuscript characters have to be simplified and disciplined for use in print; but it was not until 1841, two hundred and thirty years later, that the Irish character was brought to adapt its individuality with really happy results. A comparison of the Louvain type with the first Greek type produced in England (1543) will show how much the Greek type was already in advance of the Irish. Incidentally, it suggests that both these types were cast on too small a body. Such complicated letters—if complicated they must needs be—lose in clearness, boldness, and beauty by being cast on a small body. The larger the letter, the lighter the faces can be; the smaller the letter, the lighter the faces must be.

About 1640 another design of letter was cast for the Franciscans at Louvain, and used for printing the *Riaghuil Treas Uird S. Froinsias*, 1641 (no. 4). Although the type showed some progress in that the letters were upright, more uniform, and better spaced, the effect produced was ugly. The letters were badly shaped and straggling. This type was only used in three or four books, and last appeared, as far as I know, in Hugh Ward's (or Vardaeus's) *Sancti Rumoldi Acta*, 1662. Neither Henry Bradshaw nor Reed seems to have noticed it in the *Riaghuil*.

The exiled Irish religious were not content to leave the matter there. Although Belgium offered many facilities for smuggling prohibited books into Ireland, Belgium was neither large enough nor, strange as it may seem, peaceful enough for the crowds of Irishmen who left their country in the seventeenth century. It was unfortunate for Ireland that among these emigrants and exiles were many of the best educated

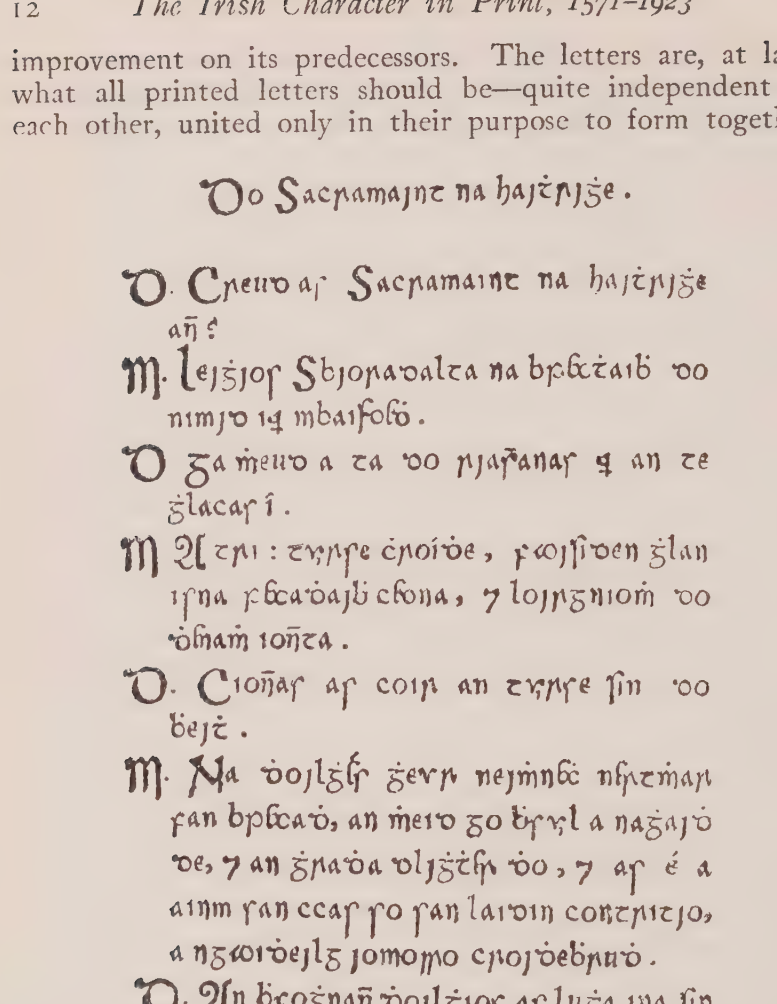
men of the country and a number of the greatest scholars in the Irish language and literature that Ireland has ever possessed. They spread everywhere over the Continent, and everywhere they remained Irish.



No. 4. Louvain type B, 1641–62. From *Riaghuil Treas Uird S. Froinsias. Ag Colaisde S. Antoin: A Lobhain*, 1641.

About 1675 Irish priests at Rome had a new Irish type cut for the press of the Sacra Congregatio de Propaganda Fide (no. 5). From 1676 to 1707 this press issued several Irish books of a religious character. The type was a decided

improvement on its predecessors. The letters are, at last, what all printed letters should be—quite independent of each other, united only in their purpose to form together


Do Sacramaint na haithrighe.
D. Cneud ar Sacramaint na haithrighe an?
M. Leighios Sbiorabalta na bpeacaidh do nimid ig mbaisdid.
D. Ga meud a ta do fiafhnaf ag an te glacas i.
M. A tri: truaige choide, fuisdean glan isna peacadaibh eona, 7 loisgniom do dhenam ionta.
D. Cionas as coir an truaige sin do beith.
M. Na doilgis gerr neimhe nhitmar fan bpeacadh, an meid go brath a nagaid de, 7 an gradh dighis do, 7 as é a ainm fan ccas so fan laidin contritio, a ngaoidheilg iomorro croidebruidh.
D. An brogan doilgios as luga ina sin do cum maithmi na bpeacadh?

No. 5. Rome type A, 1676–1707. From *Lucerna Fidelium*, by Fr. Francis O'Molloy. *Typis Sacræ Congreg. de Propaganda Fide: Romæ*, 1676.

a handsome and regular line. They are also upright, well spaced, boldly made, and boldly printed. There is still a lamentable lack of proportion between them. *A*, *e*, *m*, and *n*, for instance, are very hardly treated by comparison with such bloated favourites as *b*, *p*, and *d*; while *f* looks like a large policeman trying to keep an unruly crowd in order. The tails which are sometimes attached to *h*, *i*, *m*, and *n* are in complete contradiction to the character of the type.

When Napoleon 'visited' Rome he carried off this type and lodged it at the Imprimerie Nationale in Paris. J. J. Marcel, the Director of the Imprimerie, made it the subject of an interesting historical grammatical book, *Alphabet Irlandais*, published in 1804. Marcel used the Rome Irish type of 1676 for the Irish notes in this work, but for the Irish text a very large type of a new design, which, as far as I know, had never appeared in any book before. He states that the matrices and founts of both of these came from the printing works of the Soc. de Propagand. Fide, but that the punches and matrices of the larger type had been so hastily and imperfectly made that in several instances he had to recut or remake them. It may be concluded that these letters, which are cast on a Gros-Paragon or 24-point body, were made shortly before the Soc. de Propagand. Fide ceased printing (*c.* 1800), and were never used until they came into Marcel's hands. He used this type again in his beautiful *Oratio Dominica* (1805), and it has since appeared, along with the 1676 type, in specimen books of the Imprimerie Nationale. It is a badly designed type, ugly and ungainly, and is only interesting as a curiosity. Although I have failed to get any information from the Imprimerie Nationale, there is little doubt that both these Rome founts, with punches and matrices, are still lodged there. T. B. Reed did not, apparently, realize that Marcel had two quite different Irish types, and his

Lines 14-17 above. For the author's later annotation see Introduction p ix.

remarks, in his *History of the Old English Letter-Foundries*, seem to apply only to the 1676 type.

In his book Marcel writes of the 'HÉROS, dont le génie 'protecteur et les armes . . . en élevant la France . . . l'ont 'aussi enrichie des chefs-d'œuvre les plus précieux en tout 'genre d'art'. Whatever we may think of Napoleon's heroism in plundering the printing-presses of Rome, it is probable that but for his act both these types would have disappeared, as the other Irish types produced on the Continent have done.

Meanwhile Scotch and English colonists and the Cromwellian conquest had placed the Protestant religion on a firm footing in Ireland. The translation of the Old Testament into Irish, which Bishop Bedell initiated and superintended, was one of the many results, good and evil, which the colonization produced on Irish literature. In 1631 Bedell had an *Aibgitir*, or elementary catechism, printed in Queen Elizabeth's type, though his biographer, Monck Mason, states that he intended to have a new Irish type cut in Holland for the translation of the Old Testament. When, however, the translation was ready, forty years after Bedell's death, no Irish type was available, for Queen Elizabeth's fount had disappeared, as already noted.

Robert Boyle, who was active in religious matters as well as in scientific research, came to the rescue. The preface to the New Testament says: 'God has raised up the generous 'Spirit of Robert Boyle Esq. who hath caused . . . the *New* '*Testament* to be reprinted at his proper Cost; and as well 'for that purpose as for printing the *Old Testament*, . . . has 'caused a New Set of fair *Irish* Characters to be cast in '*London*, and an able Printer to be instructed in the way of 'Printing this Language' (no. 6). The cutter of this type was Moxon, the author of *Mechanick Exercises*. T. B. Reed first discovered this, and since his time further 'prooves' and other evidence have come to light. In design and in body

glaċaiḃ, agus féuċaiḃ mē: oir ni bṗṫl féoil na cnáma ag ṡṗiorṫaḋ, mar do ċiṫi agamṡa.

40. Agus an tan a dubḟaṫ ṡé na neiṫeaṁ, do ṫaiṡbéin ṡé óóiḃ a láma agus a ċoṡa.

41. Aṫ ar mbeiṫ miċreiḋmḟeċ óóiḃṡion róṁ triḟ gáiṁdeċaiḃ, agus ag ólnaiṁ iongantaiṡ, a dubḟaṫ ṡeiṡion riu; an bṗṫl biaḋ ar biṫ agaiḃ aṁ ro?

42. Agus tugadarṡan dó cṫḋ díaṡg róṡḋṫge, agus cṫḋ do ċiṁ mḟela.

43. Agus ar na nglacaḋ óóṡan, dúaiḃ ṡé na bṗiaḋṁṫṡion [iáḋ.]

44. Agus a dubḟaṫ ṡé riu; ag ṡo na briaṫra do labḟ mé riḃ, a núḟ do bí mé róṁ baṁ broċḟ: gur ab éigin na hṫile neiṫe ataá ṡgṙíobṫa a reṁ Aṁhóiṡ, agus aṁ ṡna ṡalmṫḃ am ṫimċellṡa, do coimlionaḋ.

45. Alṁ sin doṡgṫl ṡé a ttṫgṡe, ioṁus go otṫgṙiḋiṁ na ṡgṙioptṁ,

46. Agus a dubḟaṫ ṡé riu, gur mar ṡo do bí ṡé ṡgṙíobṫa, agus gur mar ṡo dob éigin do Chriosd ṡulanḟ, agus eiṡéiṁḟe ó marḃṫḃ an treṁ lá:

47. Agus aiṫriḟe agus maiṫeaṁnas na bṙṫaḋ do ṡeṁnoiṁ na ainm do na hṫile ċiniḋeċṫḃ ag tiomṫgnaḋ ó Ṡáruṡalém.

48. Agus is sibsi siaḋṁṫṡeḋa na neiṫeṁṡa.

49. Agus ṡeuċ, * cṫṁriḋ misi ḟellaimṫn mataṁ féin éuḟaiḃ: aṁ ṡannḋ a ḟcaṫḟ Ṡáruṡalém nó go ḟcṁṫṫeṁ cumaṁa a núaṡ umṫḃ.

50. Agus nuḟ ṡé amaċ go ṡoiṫe Betánia iáḋ: agus ar dtóḟḃáil a láṁ, do beṁṫḟ ṡé iáḋ.

51. * Agus táṁla ar mbeiṫ dá mbeṁuḟaḋ dó, gur ṡgaṁaḋ riu é, agus ḟur tóḟḃaḋ súaṡ ar neṁ é.

52. Agus ar na onóṁṫḟaḋ óóiḃṡeṁ dṙillẹḋaṁ go Hiáruṡalém maille le gáiṁdeċuiṡ mór.

53. Agus do bíoṡ do ḟnát aṁ ṡa ṫempoll, ag molaḋ agus ag beṁuḟaḋ Dé. Amen.

No. 6. Moxon's type, 1680–1821. From *Tiomna Nuadh. Robert Everingtham: A Lunnduin*, 1681.

the letters are very close to the letters of the Louvain A. type, so much so that in his well-known *Bibliography* Mr. R. I. Best speaks of them as the same fount. Now the person who prepared the translation of the Old Testament for the press and wrote an Irish preface to the New Testament was Andrew Sall, an ex-Jesuit from Douai, and a good Irish scholar. While at Douai Sall must have been familiar with Irish books from Louvain. It is not very rash, therefore, to suggest that it was Sall who provided Moxon with designs, and that the Louvain A type was his model.

The type is superior to its Catholic original. It is upright, the line is even, the spacing good, and the differences in size between letters less marked. It is, however, by no means an inspiring type. Though Moxon's remained the standard type for Irish books printed in the British Isles for over a century, its popularity was due less to its merits than to the fact that it was the only type obtainable. It was first used in a little 'Christian Doctrine' or Catechism, the *Teagasg Criosduighe* (Robert Ebheringam, Lunnduin, 1680). It appeared spasmodically during the eighteenth century, and in several books printed in Dublin as well as London in the nineteenth century. The last book in which it was used was E. O'Reilly's *Chronological Account of Irish Writers* (A. O'Neil, Dublin, 1820).

T. B. Reed has recorded the wanderings of the matrices of Moxon's type. In 1782 they came into the possession of Joseph Fry, the type-founder, and a fount was used by his son, Edmund Fry, for *Pantographia* (London, 1799). In 1829 Fry's stock passed to William Thorowgood, and Thorowgood's firm, frequently changing its name, eventually became known as Sir Charles Reed & Sons. This explains how T. B. Reed was able to print a specimen of this type in his *History of the Old English Letter-Foundries* (1887). At present the well-known firm of Blake & Stephenson hold

the matrices of this type, which has now been in existence over 240 years.

The Irish section of Edward Lhuyd's *Archaeologia Britannica* (Oxford, 1707) is the only Irish, as far as I know, ever printed in Saxon characters. Why Lhuyd did not use Moxon's type is not quite clear; but he was an antiquary as well as a Welshman, and he resided at Oxford. The fount of Saxon used was evidently that presented to the Clarendon Press by Francis Junius thirty years before. The result of this experiment, though it does not look very Irish, is yet quite pleasing, and better in every way than its only parallel, the printing from Queen Elizabeth's fount. The Irish language does not suffer greatly in a character so like its own; and Lhuyd's Saxon Irish forms in itself an argument against the assertion that Queen Elizabeth's fount was partly composed of Saxon characters.

The Irish in Lhuyd's book has received little notice from bibliographers. Bradshaw wrote to T. B. Reed, apparently in answer to an inquiry, that these letters were Roman (*Bibliographical Register*, no. 2), so he cannot have examined the type. An account of Lhuyd's travels and researches in Ireland would prove a very interesting work, for which there exists a good deal of manuscript material.

During the earlier part of the eighteenth century Irish printing in Ireland was limited to a few Roman Catholic religious books. These were printed, of necessity, in the Roman character, since Moxon's type was not available for such literature. In England several Protestant religious books and one not concerned with religion were printed in Moxon's type. The latter was Dermod O'Connor's translation of Keating's *History*, which contains Irish passages (B. Creake, London, 1723). The Irish exiles, however, began to print again in a third foreign city, Paris. In 1732 and 1742 (no. 7) two books were published in a new design of Irish type by

agus forālaḋ an Daṁnaḋ, nó an Lóġ-ro do (') Dhéġ bṗéġe ṡuil do tuġaḋ é ċum an maṙġaiġ, o ir deaṙḃta ṡur ab é Dia ċṙuiṫniġ an biaḋ ṡéin, do foṙālaḋ do Dhéġ bṗéġe, agus go bṡuil sé maiṫ ann ṡéin; acṫ a deir sé ir an āṙṫ ċeudna, dā nimniġeaḋ Aoin-neaċ don Chṙíosoṙuiġ, ṡur toiṁḃeaḋ an biaḋ do Dhéġ bṗéġe, ṡur có'n dó agus son Cos-»nuiġ, gan a ṫe; naċ naiġ sé taiṁḃeaċ nā »sollamnaċ; agus naċ ar ċeaṙt Abḃaṙ Oil-»béime do ṫabaiṙt do na hiṙuiġeaḋuiḃ, nā do »na Cneḋeaċaiḃ, nā d'Eagluis Dé.» ir ṡaḋa maiṙeaḋ ó an Aṙsdol ċur an Aṫaiġ Aṫeanṫaḋ na hEaglaise, agus a tā sé coṁ-ṡaḋa sin naḋa, go nDiongḃeann sé dúinn «Imṙaim »do ṫabaiṙt d'ār mBaċṫaṙānuiḃ, agus sinn »séin d'iṙlaṙġaḋ dóiḃ; óir bíd ag ṡaiṙe, maṙ »a tāid ċum Cṙuitis do ṫabaiṙt naṫaḋ air »son ar nAmmann.

C. Cheud é deiṁiṁ do ṫabḃ an Rāḋa so an »Aṙsdol: Nā damnuiġeaḋ Aoin-neaċ sib sā »biaḋ nā ṡā dig, nā a dTabḃ Lae ṡaoiṁe, nā »sā'n Rae nuaḋ, nā a dTabḃ na Sabóideaḋ?

F. Deiṁiṁ, ṡur ṡollaṙ.ar na ṡoclaiḃ-se, «Rae nuaḋ» agus Sābóid, go labṙann sé air an Eṙoiṁ-dealuiġaḋ do niḋíg na hiúduiġe eroiṁ biaḋ ġlan agus neaṁġlan, do réir Aiṫne Dé ir an tSeiṁ-Reaċt, noċ do cuiṙeaḋ, an Tṙāṫ-so, air gCul go hiomlāṁ, leis a muig do

No 7. Paris type, 1732–42. From *An Teagasg Criosduidhe*, by Rev. A. Donlevy. *Seumus Guerin: a bPairis*, 1742.

the members of the Irish College at Paris, the printer in each case being Jacques Guérin. It was a sign of happier days to come that these books were on the whole less concerned with religious propaganda than with the Irish language.

The letters of the Paris type are large and straggling, evidently based on manuscript characters and owing nothing to any previous type. It is curious to read in the preface to O'Begly and Mac Curtin's *English-Irish Dictionary* (1732) that O'Begly 'familiarized the Irish characters to those of 'the English as much as I durst without departing from the 'form of them', for few Irish types have been so unlike the Roman. Here appears the round, or rather italic, form of *a*, which had not been used since Queen Elizabeth's type. Although the round *a* has the authority of the earliest Irish manuscripts behind it, in most Irish types, including all but one of those now in use, the triangular or majuscule *a* has been preferred to it. The appearance of the peculiar *a* of the Paris type, as well as of an identical form of *r*, in the Rome Gros-Paragon of *circa* 1800 suggests that some of the priests from Paris had a part in designing the second Rome type.

The Paris type appears as an alphabet, twenty years after it had ceased to be used for books, in Pierre Simon Fournier's *Manuel typographique* (1764–6). It is just possible that the elder Fournier cut this type, of which in 1766 his son possessed the only fount. After 1766 the type disappears. An Irish Dibdin is badly needed to tour the Continent and discover the three lost types of Louvain and Paris. It would be an easier, not to say pleasanter, task than that of finding the lost tribes of Israel in Ireland, a quest to which many people devote great labour.

The publication of Charlotte Brooke's *Reliques of Irish Poetry* at Dublin in 1789 marks the enfranchisement of the language from the ban which had so long rested upon it. This was the first purely literary work containing printing in

the Irish character which was ever published in Dublin. It was an outcome of the growing fashionable interest in history, archaeology, and far-off lands and peoples, and was no doubt suggested by MacPherson's *Ossian*; but all credit must be given to Miss Brooke for contributing to arouse a new and scholarly interest in Irish literature which has continued, in spite of many obstacles, to the present day.

The publisher was George Bonham, who was also a printer, but not a type-founder. The Irish sections are printed in a new character resembling manuscript writing (no. 8). These large, complex and needlessly antiquated letters were, no less than the book itself, a product of the romantic movement, which extended its influence to typography as well as to theories and trousers. Nothing is known as to the origin of this type. Bradshaw did not come across it, for he says that Moxon's was the only Irish type used in the British Isles during the eighteenth century, and Reed makes only one allusion to it. In spite of its largeness and quaintness, this is quite a good type, well planned for printing and pleasing to the eye. It was, however, too expensive for ordinary use. Though it survived until 1815 side by side with Moxon's type, and later with Barlow's type, I find only four other books printed in it, all at Dublin, 1808–15. It has now vanished, matrices and all.

The first twenty-five years of the nineteenth century saw no less than five new types of Irish character produced, in addition to the existing Rome, Moxon, and Brooke types. Apart from the Union, which greatly increased the intercourse between England and Ireland and was sealed by the visit of George IV, the English type-founders of that period were not only good business men, willing to supply a suitable type for every novel language, cause, or craze, but also enthusiasts, who very properly regarded their craft as a branch of art.

John Barlow, the leading printer of Irish books in Dublin, had a new type cut as early as 1808 (no. 9). It may be admitted that this was the best working type yet produced, with upright, well-proportioned letters, forming a good line. But though it may have pleased the printer, it is disappointing from an

Do tosċnaḋ ne gall na naṁ náiḃ
mac ríḃ na Sorcha ger cáṫ cruaiḋ
aṫ máḃ talaṁ ttáinic an bean
ṡéṙ tuit anṫeaṙ ṡin ṡa ccúṙaṁ
Aḋlaicṫeaṙ ṡinn aḋ an Eaṙ
an laoċ ṫaṙ ṫeann treiṡe iṡ gníoṁ
cuṙtaṙ aiṙ ṫa bṙáḃaiḋ gaċ méoiṙ
ṡaiṁne óiṙ anonóiṙ mo Ríḃ
Déiṡ tuitim an ṫhiṙ móiṙ
Ag boṙḋ an ċuaiṙ, tṙúaḃ an ċéim
do bí ingean Ríḃ ro ċuiṁn
bliaḋaiṁ aiḃ ṡíonn ṡan bṫéiṁ
Leiṫ bliaḋaiṁ do Gholl na naṁ náiḃ
laoċ donn naṙ ċláiṫ ieċaiḋ
na luiḃe ṫo ḋeaḃṫhoṡ ṡinn
Da leiḃeaṡ aiḃ ṡíonn na bṫleaḃ
Maṫaiṙ ṫéin ṫa ḋeaṙḃ dṙeaḋ
níoṙ éuṙ neoċ tṙúaḃ no tṙén
anoṡ ó ttáṁṫaiḃ mo ċṙuṫ
aṡ mise ḋaṁ ṡḟuṙ dom ṡḟél.

No. 8. Brooke type, 1789–1815. From *Reliques of Irish Poetry*, by Charlotte Brooke. *George Bonham: Dublin*, 1789.

artistic point of view. This is partly due to the bad cutting and casting of the letters, which are full of blotched lines, partly to the small size of the type (Long Primer). Barlow seems to have employed this type rather as an experiment,

> " Zophjpon rojrgé jluajg Alexanopp mójp go n-a jluag.
> " Do éualaoq ngpt na Románaé ɣ njop móipuig rjao pjam
> " é." Ap na bpjatpajbrj jr jncuigte gup mór an éalmaéc
> ɣ an éjpoéaét oo bj ɣ gujpjn na Scjtja go hajmpjp an úg-
> vajp rjn. A vejp Poljcponjcon pan 37 cab. oo'n ééjo lgbap,
> gup ab ó'n gocalpo Scjtja gajpmépp Scujt oo jljoct
> Shojéil ǧlajr, ɣ go gjor vam, nj cópa bojll oo éabujpt
> ajp an ojoinz a tá ag ájrjuǧaó ɣ n-Ejpjn anojr vá nzojpégp
> bojll ó Shallja .i. ó'n Fpajnc oo jéjp a mbunaóapa, jná
> Scujt oo éabujpt ajp Shojéglujb ó Scjtja ó ttángavap
> féjn, oo jéjp a mbunaóapa ; ɣ jr ujme rjn gojpégp bpéa-
> guiǧ Scjtja oo jljoét Fhátaéta mjc Aagog, oo ǧab flajtgp
> ɣ nÐotja ɣ ɣ tÐpácja, ɣ ɣ n-Aéaja, mɣ a tá Paptolón mac
> Sgpa go n-a épgba, Néjmjé mac Agnamuin ó pájótgp
> claña Nejmjé, rjp Bolg, ɣ Tuaéa vé vanaṅ, oo bpjg gup ab
> ó'n Scjtja oo jéjp a mbunaóapa jav. Agap mgrujm gup ab
> ujme gojpégp Scujt go cjnre oo jljoét Shojéil mjc Njujl,
> mjc Fejnjupa fapprajg, oo bpjg gup ab oo Fhejnjup fqrajg
> pájnjc apoflajtgp na Scjtja, ɣ o'á jljoét ɣ n-a ójajg, gup
> ab é Njul mac ranajrte Fejnjupa, ɣ nac guajp cómjojnn
> cpjée ajp bjoé amajl fuapavq cómm-mbpajtpe Fejnjupa
> cpjoéa ar ɣ hajnmnjǧgó jav féjn ɣ a jljoét, ujme rjn oo
> ópouig Njul o'á jljoét jav féjn oo floṅaó o'n Scjtja ɣ Scujt
> oo éabajpt o'ajnm oppa oo jjop, oo bpjg nac pajb fgljoṅ
> ajp bjé ɣ n-a rojlb, ɣ nɣ fagujb a atajp act rocɣ na n-gla-
> óan ɣ na n-jlbéaplaó mɣ jṅme ajge jap gázbajl pjoǧaéta
> na Scjtja gan jojṅ ag Nenual, an mac fá rjne jná Njul.

No. 9. Barlow type, 1808–21. From *Forus Feasa air Eirinn*, by Geoffrey Keating, ed. & trans. Wm. Haliday. *Sean Barluaidh : i mBaile Athacliath*, 1811.

for in no book is it found by itself. In two books it is coupled with Brooke and in two with Moxon's type. I do not know who designed or who cut it.

Type-founders who made Irish type have always been as rare in Ireland as hansom-cabs. James Christie, who set up in Dublin as a 'publisher, printer, and type-founder' about

Do ċaiṫḟioṙaḋ ṙṕáṙ ɣo cáṙṁaiṙ, caiṫḟiocaċ,
Gan áiṙṙiḋ, gan aiṫeaṙ, ɣo cṫáiṡóṫe, ceaṙṁaiɣ-
ṫeaċ;
Fá bṫióṅ ṁóiṙ, aɣ ṕeaiṙaḋ mo ḋeóiṙ!
Guiṙ ḋeaiṙcaṙa láiṁ liom bán-ċneiṙ, banaiṁṽl,
Mánlaḋ, maiṙeaṁuil, ɣṫáḋṁaiṙ, ɣeanaṁaiṙ;
Ró ṁóḋaiṁṽl, ba ṫaiṫṁoṁaċ clóḋ!
ba ċabaiṙṫaċ, cáblaċ, ṕáṁɣeaċ, ṕaḋa-ṫiuḃ,
Aɣ ṕeacaḋ 'ṙ a ṕáṙ ɣo ṙáiṙl, aiṙṙ baiṙle-ċṙiṫ;
Á blájṫ-ṕoṙṫ baċalaċ, ṙɣáiṅeaċ, cṫaiṙ-ṕíoṁa,
Táclaċ, ṙṁaṁaḋṫaċ, báṙ-ċaṙ, ḋaiṫe, lêi;
Aiṙṙ ċló 'ṇ óiṙṙ, gan ṙɣaṁal, gan ċeó!

Do ḃíoḋ ḋealṙaḋ na ṁ-blájṫ le ṙɣáiṙl ba ḋeaṙɣ,
Gan tláṙ 'na leacaiṁ, ba ḃṙeáɣṫaḋ laṙa;
'S a ṙíoṙ-ḃeol gan ṁaɣaḋ, gan ṁóṙḋ!
'S a mala gan ċáiṁ aiṙṙ a ṙáiṅ-ḋeaṙc, aiḃɣ,

No. 10. Christie's type, 1815–44. From *Reliques of Irish Jacobite Poetry*, by J. O'Daly and E. Walsh. *S. Machen: Dublin*, 1844.

1813, is the only one whom I actually know to have cut an Irish type. He printed *The Proverbs of Solomon* in Irish in 1815 from a new fount cut and cast by himself. Though it was too showy and too expensive for general use, this type was superior all round both to its predecessors and its contemporaries (no. 10). With its large body and bold faces, it is the antithesis to Barlow's type. The letters are too elaborate to stand a smaller body, and with lighter faces would look like

skeletons of letters. Barlow at least tried to solve the problem which confronts every maker of Irish type—the problem of combining character with discipline, good appearance, and usefulness; Christie accentuated the character, and in consequence had to create a special corps, which, though well disciplined, could only be used as a reserve. In 1816 Christie employed this type for the second edition of Miss Brooke's *Reliques*, and it was used at long intervals for a few Dublin printed books until 1844, when it appeared for the last time in O'Daly and Walsh's *Reliques of Irish Jacobite Poetry*. The fount must surely still exist somewhere in Dublin.

Between 1817 and 1825 three Irish types were made in London. And even then, 250 years after O'Kearney's *Aibidil* had failed in its object, one of the types was made solely for religious propaganda.—*Litterae manent.* The British and Foreign Bible Society, which began to print religious books in divers tongues and types about 1814, had most of its foreign types cut by Richard Watts of London. Among them was an Irish type which no less an authority than Edward O'Reilly called 'beautiful' (no. 11). It is very likely that O'Reilly himself provided Watts with the designs. The design, indeed, is curiously like that of Christie's type. The type was used for fifty years, chiefly for the publications of the Bible Society, and there must have been several founts of it. That curious typographical adventure on a remote western island, the Achill Mission Press, printed at least one book in this type (but on a Long Primer body, the original being Small Pica), 1843–7. About 1868 Watts's foreign matrices and founts passed to Messrs. Gilbert & Rivington, whose stock was acquired in 1908 by another well-known and old-established firm, Messrs. William Clowes & Sons, who now hold Watts's original matrices.

Dr. Edmund Fry has been mentioned as possessing Moxon's matrices in 1799. He cut a new type, I believe for the British & Foreign Bible Society, about 1818 (no. 12). In the

Lines 26-27 above. Later rephrased by the author to read '. . . in a type of this design but with a smaller face, 1843-7.' See Introduction p ix.

first book printed from it (1819) it is stated that the types were 'cut . . . from original Irish manuscripts made under the care and direction of Mr. Thaddeus Connellan'. Thaddeus Connellan was a person of a kind unfortunately not uncommon in his time. He translated voluminously from and

CAJB. I.

POL, abrdal, (ŋí ó dáoiŋiḃ, ŋá dré dʼfine, acd dré Jósa Críosd, 7 dré Dhia aŋ Tadaiŋ, noċ do dóiġ ṡúaṙ é ó ṁarḃṫaḃ) ;

2 Agus ŋa dearḃráṫreaċa ŋle ată maille ŋiom, dʼfin eaglaiseaḋ ŋa Galátia:

3 Grádha maille ŋiḃ 7 síocáiŋ ó Dhia aŋ Tadaġ, 7 [ó] aŋ Dtiġearna Jósa Críosd,

4 Tréġ é féiŋ aŋ son aŋ bpeacaiġne, dʼfiŋ aŋ ráoiṫa ón dtoċradaiġalta do láṫaiŋ, do réiŋ deaġdoile Dé eadon aŋ Nadaiŋne:

5 Aġá [bráṫ] glóiŋ go ráoġal ŋa ráoġal. Amén.

6 Aṙ ioŋġnaḋ leaṁ beiṫ aŋ ŋiompóġ dʼiḃ comlúaṫ siŋ dʼfiŋ seiŋiṫir Chriosd do ṫoiŋ siḃ dʼfiŋ gnáṫ Chriosd:

7 Aġ ŋáċ [seiŋiṫir] eile é; acd aṁáiŋ go bfuil dream áiŋiġe dá bṙiṫ ŋiuáiṫeaḋ, 7 léiṫ miaŋ seiŋiṫir Chriosd do dʼfiṫ a neiṁniḃriġ.

8 Acd boiḋ go ndéaŋaiṁdoiŋe, no aiŋeal ó neaṁ, seiŋiṫir eile do ṫeaŋmóiŋ dáoiḃ taŋ aŋ [dtoiŋiṫir] do ŋiñeaŋaiŋ do ṫeaŋmóiŋ dáoiḃ ċeŋa, bíoḋ sé mallaiġte.

9 Aṁail a dubṙaŋaiŋ roiŋe, a deiŋiṁ a noiṫ a ŋíṫ [ŋaŋ aŋ scéiṫeŋa], Cia bé déaŋaṙ seiŋiṫir do ṫeaŋmóiŋ dáoiḃ leiṫ aṁaiġ de ŋúd do ġabaḃd dʼfiŋiḃ, bíoḋ sé mallaiġte.

10 Oiŋ a noiṫ aŋ ŋaṫ dáoine, nó a né Dia dʼeaġsaiṁ? nó a ŋí toil ŋa ndáoine ŋaṁaiṁ a déanaṁ? go deiṁiŋ dá ṁbéiŋ gur a noiṫ aġ déanaṁ toil ŋa ndáoine ŋí béiŋ sin ṫeaġbroġaiṫeaṫe aġ Criosd.

11 Agus do beiŋiṁ a ġiolḋ siḃ, a dearḃráṫre, aŋ seiŋiṫir do ṫeaŋmóiŋaḋ leaṁsa ŋáċ do réiŋ dʼfine ată sé.

12 Oiŋ ŋí ó dʼfine ṡúaiŋ

No. 11. Watts's type, 1818– From *An Tiomna Nuadh. R. Watts, for the British & Foreign Bible Society: London*, 1818.

into Irish, dragged 'His Majesty' into all his title-pages, and ended most of his prefaces with a pious aspiration, printed in capitals. This type, which will be compared later on with Watts's and Figgins's, became, and quite deservedly, the

xxxv LAIB.

1 AGUS ċṁṅiġ Maoire comċṁṅiuġaḋ ċloiñe
Irṁæl nle a gcloṅ a ċéile, ⁊ do ṁáiḋ riu, A
[ríaḋ] ro ṇ briaċra ḋáiġin á Liġṁ ḋíḃ, ⁊
ndéṁnaḋ [ṁḃ] iaḋ.
2 Se la do ḋéṇtaḋ obaḋ, aṙ á reṙṁaḋ la bíaḋ ré ṇ
la raoiṁe agus, raḃoḋ ṡuaiṁneṙa don Liġṁ:
gioḋ bé ⁊ biṫ oibriġeṙ aṅṁ, cṁriġeṙ ċum baiṙ é.
3 Aṙ ḋéṁgnṁde teine ⁊ ṙéḋ bun naiṫaiḃ* a lo ṇ
raḃoḋe.
4 Agus labaḋ Maoire ne comċṁṅiuġaḋ ċloiñe
Irṁæl nle, da ṁaḋ, [Ar] é ro á nḋ ḋáiġin á Liġ-
5 ṁṅ, ga ṁaḋ,..Lógḃaḋ ḟoṁḃ oṁaḋl don Liġṁ:
gioḋ bé ⁊ biṫ [ga] bṁl cnoiḋe coiṁṁl, cugaḋ ré
leiṫ í, oṁaḋl don Liġṁ; óṅ, ⁊ ainġeḋ, ⁊ ṁáṙ,..
6 Agus gonm, ⁊ conċuṙ, ⁊ cṁṅḋṁg, ⁊ liṁḋaċ
7 ṙíṁġlċa, ⁊ [ríoña gaḃaḋ,..Agus cnoiċne neiṫeḋ
daiṫe ḋṁg, ⁊ cnoiċne bnoc, ⁊ aḋmaḋ Sitim,
8 ..Agus ola ċum án croiṁṙ, ⁊ rṁiorna ċum ola
9 uṅgċa, ⁊ don cṙ́ṙ ḋéġḃalṁḋ,..Agus cloċa Onicr,
⁊ cloċa ne gcuṙ ran eṗod, ⁊ aṅṁa nuṙṗlaċa...
10 Agus cíocra gaċ nle ḋṁe gliocéṁoiḋéċ éoṁḋ, ⁊
11 ḋéṁġ gaċ éiṅíḋ ḃá áiġin á Liġṁ;..Ar caḃeṙ-
naċṁl, a lóṙcíṅ,ṫ ⁊ a ṙolaċ, a ċaiṫṙe, a ċlaiṙ, ⁊ a
12 baṁṁḋe, a ṙilèiṙ, ⁊ a ṙoiceíṅ,.. Ar aiṙc, ⁊ a
ṁaiḋḋe, [maille ṙiṙ] á cṙ́ḋe ċṁéċge, ⁊ ṙolaċ a
13 ċíṅ,..Ar bóṁḋ, ⁊ a ṁaiḋḋe, ⁊ a ṙoiżéiże nle, ⁊ a
14 ċáan caiṙbṁta,..Ar coṅleóiṙ ṁá á ccéḋn ċum
á croiṁṙ, ⁊ a ṁbṁgaiṅ ṙiṙ, ⁊ a lompḋe, maille
15 ṙiṙ a nola ċum á croiṁṙ,..Agus aiṫéiṙ ṇ cṙ́ṙ, ⁊ a
ṁaiḋḋe, águr a nola uṅgċa, ⁊ á cṙ́ṙ ḋéġḃalṁḋ, ⁊

No. 12. Fry's type, 1819– . From *The Two First Books of the Pentateuch*. 4th ed. *Apollo Press (J. Johnson): London*, 1820.

standard Irish type for fifty years. It is important as beginning the change from an angular to a round form of letter which took place in Irish types of the nineteenth century.

In 1825 Vincent Figgins, first type-founder of his name, cut a special Irish type for the second volume of Charles O'Conor's great work, *Rerum Hibernicarum Scriptores* (no. 13). The designs he took from some copper-plate examples of Irish words in Vallancey's *Grammar of the Iberno-Celtic or Irish Language* (Dublin, 1773). The type was only used in one other book, James Hardiman's *Irish Minstrelsy* (London, 1831), but the matrices and fount are still in the possession of Figgins's descendant and successor, Mr. R. H. Stevens. This firm has since produced a more popular type.

Of these three designs of types, Watts's, Fry's, and Figgins's, Watts's is nearest to the old, manuscript-begotten designs. Fry's may be regarded as the first of the modern designs, while Figgins's is furthest from the Irish letter. In all of them the problem of making a working type of the Irish character was solved; the way was henceforth open for experiments in fine and expressive printing. The thick and thin strokes and the flourishes noticeable in some of these letters are due, I imagine, to the German taste of the period. Experiment has not yet shown what good designs can be made by varying thick and thin strokes in the Irish letter, as in some German and Russian types. So far it has shown best in a firm but fine line of uniform breadth, like that used in Greek types.

If it did not achieve greatness, Fry's type achieved popularity, and soon took the lead of all other Irish types. Founts were sent to Ireland, and it was widely used in both countries until about 1870. It is curious that a type so comparatively modern in style should have kept the old manuscript contractions. Thaddeus Connellan is to blame for this, for his Irish Grammars show that he had a weakness for contractions.

Erp Aiḋchiḋiz Erp. Maél m. Flu lá ḋomhnall mc mbriain tár midi 7 tár bregá co Gall 7 co láim co ruc Gallu mc Máilnámbo, 7 á fein o Gallaib. Ḋunlang m ḋunl. p. h. mbruin Cuálann 7 oiḋán airtir er. Ambáe o ná bráthrib fein. Feṙgal h. Maelmuaiḋ p. Fercell ḋoec. Cendpaelaḋ h. cuill oll. mumhán m. Gilla Colum. h heeneiz Aiḋri Aiṙgall q. i. xpo. 7. án ulltaib ro hádnáceḋ .i. án ḋundá-leathglas. Maelpábuill. h. heiḋin p. h. Fiaelpe áiḋne, m. Mc. omáil h. mc liaz ḋomáil ḋo m. táiḋhiz h. Maelruan. Cpech lá m Maelnámbo for fná ḋeirib co ruc broit 7 indille. Cpeách lá Geoḋuir h. Maely. tár maz lire 7 tár tepmánḋ Cillḋára, co tuc záḃál morá. Cpech lá h. Faelán ḋár eluáin iráird, án ḋigáil ná epeiche Fin. Fluáiz lá mc neocáḋ 7 lá mc Maelnámbo á Miḋi, cor loire fet cella f. Miḋi uile f. máḋ bece. Gairbet h. Catharáiz .i. bpez ḋo záḃál ḋo Conchob. h. Maely co forgáib uii. neci áige. Táneátor .i. ḋámlinn .h. Máine 7. h. Maelr. 7. h. Flánḋáeán 7 án Cleireáe. h. táiḋz 7 mc bruáḋáeáin p. ḋámlinn Ḋelbná, cor bui forro 7 cor márb uile.

No. 13. Figgins's type A, 1825–31. From *Rerum Hibernicarum Scriptores*, by Charles O'Conor, tom. II. *J. Seeley: Buckinghamiæ*, 1825.

Though the Bible Society kept Watts's type in constant employment, they also used Fry's, which sometimes appears in a book beside Watts's. Consequently the matrices and founts of some bodies of Fry's design have passed, with Watts's, into the possession of Messrs. Clowes, while others, remaining with Fry's stock, have gone to Messrs. Blake & Stephenson.

By the year 1840 the study of the language, literature, history, and antiquities of Ireland had become a fashion, if not a duty, among the educated people of the country. The publications of the Irish Archaeological Society, begun at Dublin in 1841, contain not only most valuable historical matter, but Irish works printed in a series of types which, in the opinion of the present writer, are among the best ever designed. These letters, though all based on a common design and almost certainly cut by the same man, fall into three distinct types. The Pica type (no. 14) used for the ordinary text of the Society's Irish publications is the least good; the capital or uncial letters (no. 15), which were employed as ordinary type in one memorable book, form a lovely type, impossible to surpass in its style; the smaller type (Long Primer), used generally for the foot-notes in the society's publications (no. 16), is an almost perfect working type. All show clearly that their designer studied the round hand of the early Irish manuscripts closely for models. Uncial *b*, *l*, and *n*, and the round *a*, for example, are copied straight from the Book of Kells (*c.* A. D. 850). I suspect that the designer was George Petrie, who was an artist as well as an antiquary; and I find this suspicion shared by most Irish bibliographers. For cutter and caster one naturally thinks of James Christie, whose firm was still active in Dublin. These, however, are only conjectures, awaiting correction or verification.

The Pica letters are cast on a rather too narrow body for

CARLOW COLLEGE LIBRARY
PITTSBURGH, PENNSYLVANIA 15213

nocha n-ḟuaṙuṙ, ċiaṙ no ċoiṙ,
bean maṙ do ṁnaoi, a Mhuiṙċeaṙtaiġ.
Cén ṙo baoi an Rioġraiḋ na n-ḋṙeann
ind Ailiuch ruiṙeaċ Ḟriġṙeann,
gan choindmeaḋ ḟoṙ neach oile
acċt ḟoṙ Duḃ n-ḋail n-daġ doiṙe.
Duḃḋoiṙe nochan ḟeaṙṙ
occlach oile buidheach;
dia iṙ duine aṙa toiġ
Duḃḋoiṙe ua Tiġeaṙnoiġ.
Tuccṫa loġh a leanna lain
do Dhuḃḋoiṙe dil, dṙeachnaiṙ,
do chṙeich Dal Aṙaiḋe uaiṙ,
d'óṙ do ḋaṁaib do ḋeaġhḃuaiḃ.
Ḟiche bo ind cech mboin co mblaḋ,
ḟiche daṁ ind ceach aen daṁ,
ḟiche muc ceċ muic, ba ṙaṫ,
do Duḃḋoiṙe o Mhuiṙcheaṙtaċ.
I ġ-cind ċoicc miaṙ,—monaṙ n-glan,
ṙo leiccṫi an Rioġraiḋ ḟoṙ maġ,
dia m-briṫ do Donnchaḋ mac Ḟloinn,
do Riġ Miḋe moṙ, aloinn.
Aṙṙuṫ duit an Rioġraiḋ neil,
aṙ Muiṙċeaṙtaċ, aṙ Mac Nell,
oiṙ aṙ tu a Dhonnchaiḋ, deaṙḃ leaṁ,
duine aṙ ḟeaṙṙ d'ṙeaṙaiḃ Ḗṙeann.

No. 14. Irish Archaeological Society's type 1, 1841– . From *Tracts relating to Ireland*, vol. i. *University Press (M. H. Gill) : Dublin*, 1841.

XPS IN NOSTRA. Nimid lámtean mac echach irre do pigni hunc cainnum do brigit. Uel ir riac fleibte do rigne. Dicunt dun combad Ulcan arbhiccan do gnec. Ar ire no feclamartan fepra brigte in oén lebop. Aubire uirginir laudes ire a chorrach. Ono arpirtech pain. Tré ruchtain dna do rigned. Cpi caibril and, 7 cechpi lám cech caibril 7 re rillaba déc cech láne. Dicunt dun combad mór incommunra, achr ni failet rund achr cechri caibril de, .i. im cet caibril, 7 na cri caibril bedencha, cauja bpeirtacir.

P̄S IN NOSTRA INSOLA QUE UOCATUR HIBERNIA
OSTENSUS EST HOMINIBUS MAXIMIS MIRABILIBUS
QUE PERFECIT PER FELICEM CELESTIS UITE UIRGINEM
PRECELLENTEM PRO MERITO MAGNO IN MUNDI CIRCULO

CMNUS ISTE ANGELICE SUMMEQUE SANCTE BRIGITE
FARI NON UALET OMNIA UIRTUTUM MIRABILIA
QUE NOSTRIS NUNQUAM AURIBUS SI SINT FACTA AUDIUIMUS
NISI PER ISTAM UIRGINEM MARIE SANCTE SIMILEM

No. 15. Irish Archaeological Society's type 2. Capitals used as ordinary type, 1855, 1869. From *Leabhar Imuinn*, by Dr. J. H. Todd. *University Press (M. H. Gill) : Dublin*, 1855.

their height, and the large number of straight vertical lines in the letters produce a rather gaunt and mechanical effect on the eye. Those ever-troublesome letters, *r* and *s*, project

Feachtar do Shuaire Aidne 7 do Chumasn Foda 7 do Caimin innsi Cealtra isin eclais i nimsi Cealtra fos loc nDeisce-deisc, edon in eclas mór do fonad la Caimine ann. Dattarroih din as tabart anmcaindera fos Suaire. Maith a Ghuaire, ol Caimine, cid beith maith lat do lionad na heclaisi i tedm. Fregrais Suaire he, 7 ised a dubairt, fo ba maith lim a lan di or 7 darecatt, 7 ni ar saint an domaimi, acht dia tiodlacad fos manmain do naemhaibh, 7 do eccalsaid, 7 da gach nech do iarfaid e arcena. Do nad Dia fortaet duit a Ghuaire, ol Caimine, 7 do berthar duit an trailecdain do fonair dia tabert ar t'anmain, 7 fodbia nem iarnaim. Ar duide limm, ol Suaire. Tusa imorro, a Chuimin, ar Suaire, cid beith maith lat do beith ann. Ro gab maith lim, ar Cumin, a lan do leabraid dia toibecht do aer leighinn, 7 da fiolad breithre De i cceluaraib caid dia ttabert do lucc diabail do cum an comnded. Tusa imorro, a Chaimine, ol siatt, cid beith maith latsa do beith ann. Fregrais Caimine iad, 7 isread a dubairt, fo ba maith lim a lan do saeth 7 do galar do beith imi corp, 7 me fein occ impulang mo pian.

Ro frith imorro a niomraite o Dia .i. an talam do Shuaire, 7 eccna do Cumain Foda, 7 do nadad saeth, 7 galar do Chamine, conach deachad cnaim de friaroile i ttalmainn, act ro leghad imorro a feoil 7 a fetae re haimserraib gach galair dia mboi fair. Co ndeacatar immorro for neamh uile la nimraitib isin eclais. FINIS.

No. 16. Irish Archaeological Society's type 3, 1841–96. From *Leabhar Imuinn*, 1855.

also too far below the line. In the Long Primer type *a*, *m*, *n*, *r*, *s*, and *u* are all perceptibly broadened, *r* and *s* are shortened, and the result is a general roundness which had never before been attained in Irish type, and which, in the present writer's opinion; is hard to improve upon. The faces of both types are commendably bold and the line of the right proportional thickness. It is a great pity that the design of the Long Primer type was not attempted on a Small Pica body, for its smallness is the only fault this type possesses. Experience has shown, in my opinion, that the Irish character is not really successful on any smaller body than Small Pica. A smaller body may be possible with light faces; but there is no doubt that the light-faced Bourgeois of the present day is hard to read, well made though it is. The uncial type was used as an experiment in Dr. Todd's *Leabhar Imuinn* (1855, 1869), and has never been used since. Though a delight to look upon, it is, of course, only suitable for fine books of a special kind.

The Pica and Long Primer types were used by the Irish Archaeological Society, 1841–60. In 1853, when the society amalgamated with the Celtic Society, the Pica type came into conflict with Fry's type. After a brief contest, the English invader was ousted, and deservedly. Both these types fell into disuse after 1870. The Long Primer type last appeared, I think, in P. W. Joyce's *Irish Grammar* (1896), the Pica in *Clann Lir*, printed by Mr. Colm O'Lochlainn in 1922. A selection of P. H. Pearse's poems, published in the latter type by the *Irish Review* in 1914, is a really artistic book, and a model of what may be achieved in Irish printing. The matrices and founts of all three of the Archaeological Society's types are still, most fortunately, in the possession of the original printers, the Dublin University Press, whose director, Mr. Gibbs, has kindly sent me specimens.

In 1862 a new type, printed by Messrs. A. Thom of Dublin, appeared in the Archaeological Society's publications. It is really only an ornamental form of the society's earlier type;

the old letters are tortured by the addition of curls, flourishes, and wriggly lines. This type was used for some important books besides the society's publications. The printer in all cases (1862–87) was Thom.

In 1863, while no less than six types were in occasional use, a new type, the origin of our modern types, appeared at Dublin. It was used in Archbishop O'Reilly's *Catechism* published by the short-lived Keating Society (no. 17). I regret very much that, in spite of extensive inquiries in Ireland and England, I have been unable to discover anything about the origin of these letters. They may provisionally be credited to Ireland, possibly to the firm of James Marr, which was making types in Dublin at that period.

Resembling the Pica type of the Irish Archaeological Society, from which it was most probably modelled, this type shows better proportioned letters and improved *d*, *e*, and *r*. The long letters are much too long, however, especially for such a light type, the round *a*, so happily revived by the Archaeological Society, again gives way to the uncial, and the type is still imperfect as regards line and uprightness. At first this type was little used ; but in 1880 it was taken up by the Gaelic Union (now the Gaelic League), an important and energetic society for the revival of the Irish language, and was used from 1880 to 1900 for most of the League's numerous publications.

A distinguished Irish scholar, Canon Ulick Burke, designed a type in 1877 which was intended to be a compromise between the Irish and the Roman letter and to end the dispute between them (no. 18). The letters, except *i*, are practically Roman, but the Irish aspirate-dot and accents are retained. Canon Burke published Gallagher's *Sermons* in this type in 1877. Although the experiment was successful in its way, it met with no favour from either the Romans or the Celts. Between them a compromise seems impossible, and Canon Burke's type will hardly be revived in the future.

By 1897 the Gaelic League and the Irish national movement had revived Irish literature to such an extent that there was an urgent demand for founts of Irish type. The original makers of the Keating Society's type seem to have gone out of business, and apparently no Irish type-founder would risk

URNAIGH ROIMH AN D-TEAGASG CRIOSTAIDHE.

✠

In Ainm an Athar, agus an Mhic, agus an Spioraid Naoimh. Amen.

Tabair grádha dúinn, A Thighearna, cum na neidhe d'fóghlaim atá riachtanach cum aithne do chur ort, cum tu do ghrádúghadh, cum do fheirbhir do dhéanadh, agus cum an bheatha fhorruidhe do fhaghtúghadh air an módh ran. Amen.

AN CHEAD RANN.
AN CHEAD CHEACHT:

De Chruthúghadh, agus dé chrích an duine.

CEIST. Cé chruthuigh, agus do chuir air an saoghal tu?

FREAGAR. Dia.

C. Cad fáth ar chuir Dia air an saoghal tu?

F. Chum aithne do beith air, cum e do ghradúghadh, cum a fheirbhir do dhéanadh, agus cum an bheatha fhorruidhe do fhaghtúghadh thíu.

C. Chéad is éigean do dhéanadh chuige sin?

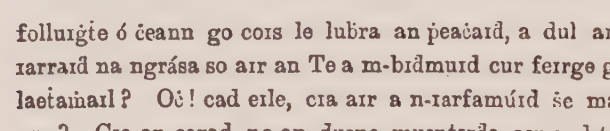
F. Cheithre neithe.

C. Cad iad san?

F. An chéad nídh, gach nídh d'fhoillsigh Dia, agus a mhúineas an Eaglais dúinn, do chreidheamhain go dtiongmalta; an dara nídh, aitheanta De agus na hEaglaise do chóimlionadh; an tréar nídh, na Sácraimintídhe do ghlacadh leis an oilmúghadh riachtanach; an ceathramadh

No. 17. Keating Society type, 1863–1900. From *An Teagasg Criostuidhe*, by Archbp. M. O'Reilly. *Seon F. Fobhlaeir : i mBaile Athacliath*, 1863.

the costly experiment of casting new types. Two founts of Irish type, a Small Pica and a Brevier, which Sir Charles Reed & Sons made for the Dublin University Press in 1874 and sent over along with the matrices, were not, it seems, available, and, indeed, have never been heard of since, as far as I can discover. A London firm, Messrs. Figgins, whose 1825 type had long been obsolete, came to the rescue with a new type designed for them by a Professor O'Brien. Though I have not been able to identify this Irish scholar it is evident that, while he modelled his letters on those of 1863, he made several small but well-chosen alterations. The long letters *b*, *f*, *g*, *l*,


folluiġte ó ċeann go cois le lubra an ṗeaċaiḋ, a dul aig
iarraiḋ na ngrása so air an Te a m-biḋmuid cur feirge go
laeṫamail? Oċ! cad eile, cia air a n-iarfamúid še mar
sin? Cia an carad, no an duine muintirda air a d-ta-
ḃarfamuid aġaiḋ ó rinneamar naṁaiḋ d' ar g-carad ion-
ṁuin,-Críost? A tá, a ċairde, air an Maiġdean Muire

No. 18. Canon Burke's type, 1877. From *Sermons in Irish-Gaelic*, by Bp. Jas. O'Gallagher. *News & Advertiser Office: Tuam*, 1877. By permission of the publishers, Messrs. M. H. Gill, Dublin.

r, and *s* were considerably shortened, *d*, *n*, and *o* were slightly broadened, and *a* given a slope at one side. These changes were all to the good, and combined with a heavier face and slightly higher body, made the rather straggling type of 1863 look both square and strong. Here, as in every type, the designer is less responsible for the good or bad results obtained than the cutter, who is the executive artist.

Figgins's type became rapidly popular, and has been the standard Irish type since 1900. This firm (now R. H. Stevens & Co.) makes all the modern Irish types used in Ireland and England, except some which are cast for monotype and linotype machines and for typewriters. Even these, I understand, are issued under licence from Messrs. Stevens. It is a sign of

eachtrad eibhlis
i dtir na nIongantas

caibidil a I

sios i bpoll coinin fé talamh

Páiste gearrcaile b'ead Eibhlis seo, agus aon lá amháin bi si in a suidhe amuigh ar an mbán i bpocair a deirbhséir; ni raibh dada go Dia le deunamh aici agus bi si ag éirighe tuirseach de. Bi si tar éis feuchaint uair nó dó isteach 'sa leabhar bi a deirbhsiúr a léigeamh, ach ni raibh aon phicteiúiri ná comhrádh cainte ann, agus nuair ná raibh ni raibh aon tsuilt léi sin ann. "'Dé a mhaith leabhar," arsaigh Eibhlis léi féin, "gan peicteiúir gan comhrádh cainte?"

Rud eile, bi teas agus brochal an lae ag cur uirre, agus bi si ag cuimneamh ni feadar ar bhriú di éirighe agus ladhar nóinini a bhailiughadh agus slabhra-sighe a deunamh dhiobh nuair a rioch coinin amach choirste—coinin bán gléigeal agus dá shúil dearga in a ceann.

Niorbh' aon rud neamh-coitcionta an méid sin, agus nuair a chrom sé ag caint leis féin

No. 19. Modern monotype, 1922– . From *Eachtradh Eibhlis i dTir na nIongantas*, by Lewis Carroll. *Maunsel & Roberts: Baile Atha Cliath*, 1922. By permission of the publishers.

the times that while earlier English type-founders made founts for English presses, this firm has always worked primarily for the Irish printer. Their types, though of one design, show considerable variety of body and face. The type illustrated in fig. 19 is in Messrs. Stevens's design, though not made by them. Mr. R. H. Stevens, who is a nephew of James Figgins II, has spared himself no trouble to give me information and help.

The 'Celtic' type (no. 20) was produced by Mr. Stevens in 1904. It is obviously more a display or capital type than one for general use. It is very legible. Objection might be

leabar mion-cainte i ngaedilg 7 i mbéarla.

Dánta. Amháin ir Caointe Seathúin Céitinn.

primleabar gaedilge le hagaid na naoideanán

Amháin Seagáin Clánaig Mic Domnaill.

Leabar Cainte. Sgéalaide Feanmuige. Thí Sgéalta.

No. 20. Stevens's 'Celtic' type, 1904– From a specimen-book.

raised to the long letters, such as *r*, which are hardly tall enough. An experiment it is, however, and experiment, intelligent experiment, is what is most needed now. The extensive use of monotype and linotype machines in Ireland, though it has brought the printing of Irish to a very high level, does not encourage artistic effort; it is, in fact, a sort of opiate.

An important and long-needed reform was introduced in 1913. A type in which uncial *r* and *s* replaced the unsightly and inconvenient minuscule letters was designed by Mr. O'Rahilly, better known as The O'Rahilly and an Irish scholar and patriot (no. 21). It was cut by the Lanston Monotype Co., and used in *An Claidheamh Soluis* and other papers until destroyed by fire in 1922. There was not even a patriotic reason for retaining the minuscules, for they are less common than the uncials in the oldest Irish manuscripts. In design the other letters of O'Rahilly's type are

CÚIS DIAMAIR IODBARTA FOLA.

Is iongtach, ait, diamair an cúis atá ar siubal i mbaile san Rúise, é látair mar geall ar Giúdáchaib a baineas le druing áirigthe a toimbeireann fuil dhonna mar iodbairt. Tá siad cúisigthe le marbad gan-súna. Bí bean áirigthe dár ainm Deora ann go raib loctha fé leit aice agus ag a buidin Scéid cara di uirthe agus dubairt gurb gnáthóg gadaidhe a hárus cómhaidhe. D'innis sí leis gur codail sí ann cúpla oidhche agus go raib a cos aice ar rud éigin i mbun na leapthan mar corp duine, agus gur buail léithe 'n-a diaid san stróinséar go raib aghaidh fuil air a iarr cabair uirthe cun dúnmarbtha do dheunamh ar an gceann póilíní agus ar na h-oifigeachaib eile atá d'iarraid réidhtigh do dhéanamh ar sligthe báis an gansúna.

TUILLEADH BUADARTA I MEISCEACÓ.

Dein na cinéibig tuilleadh ionnsaighthe le déidheanaighe ar bailtib i n-aghaidh an riaghaltais agus d'eirig coimeascar trom fuilteach idir an dá dhrong. Níor fágadh san an sceul nafuaimneasach ag lucht ceannais i Daiseanctan, go mórmór toisc na toghuidhte beith ag deunamh ordha i Meicseacó agus mar geall ar an bruadar atá fé fean Sasana beith ag cur isteach ar cúrsaidhib san otír. Creidtear go labharfaidh Uachtar na gCoimhdeacht ar an aradh so agus go gcuirfidh in iúil ná glasfaidh le teasaradh ar leith ó aon chómacht ar leatha na hEíreann agus freisin, ná ceadóchaidh aon tsaghas riaghaltais i Meicseaca ná beidh bunuighthe ar dhílighe agus ar órdugh.

No. 21. O'Rahilly's type, 1913–22. From *An Claidheamh Soluis*, Sept. 1913. *Dublin.* By permission of the publishers, the Gaelic League, Dublin.

practically identical with, though rounder than, those of Figgins. They are light-faced, and as the type is excellently made, the effect produced is very handsome, almost too much so, indeed, for a newspaper. Though the present writer confesses to a fondness for a bold Irish character, there is no reason why very fine and delicate results should not be obtained by light-faced Irish types, as they are by Roman. Light type shows best, however, on large paper, and paper is now very expensive.

Besides his ordinary type, O'Rahilly designed a display type. It is rather ugly, and not very true to the Irish character. The O'Rahilly was one of the leaders of the 1916 Insurrection, and was killed in the fighting in Dublin. It is curious that Joseph Plunket, who revived the Irish Archaeological Society's type for printing P. H. Pearse's poems in a handsome volume in 1914, also lost his life in the Insurrection. I am indebted to Mr. Colm O'Lochlainn of Dublin for information about O'Rahilly's type, and for many valuable suggestions.

There is now a difference of opinion as to the propriety of using uncial *R* and *S* as lower-case letters. There is little doubt that the supporters of these letters, among whom there are many notable scholars, will win the day. Consistency is impossible, for many of the present lower-case letters, such as *a*, *b*, *f*, and *t* are uncials.

Printing in Irish is still at an early stage, for the number of books printed is not yet even as large as the number printed in English in England during the sixteenth century. There is little doubt that as many great and beautiful types can yet be made for the Irish letter as have been made for the Roman letter since Jenson's death. The first step is to establish foundries of Irish type in Ireland. Though there is now every encouragement and opportunity for makers of Irish founts, there is not a single one in Dublin at the present time. And, to begin with, type-founders of an antiquarian turn of mind are desirable.

Line 27 above. The author's later annotation corrects 'sixteenth' to read "seventeenth'. See Introduction p ix.

ILLUSTRATIONS SUPPLEMENT

23. Ꭰ. NONO CAL. MAII. 23.

Iobarr, epscop. Do fiol Ireoil, mic Conaill Chernaiġ do, acus Larsar do Déisiḃ Breaġ a máṫair. Ar í a cheall Becc Ere .i. inis fil for muir amuiġ la hUiḃ Ceinnsealaiġ a Laiġniḃ. Ceiṫre bliaḋna ar ceiṫre céd a aois an tan ro faiḋ a sriorat, Aº Dº 500.

Aṫeir seinleaḃar ro aorda memruim ina briaṫ Martar-laic Maoilruain Taṁlaċta acus coṁanmanna naoṁ na hErenn, go raiḃe cormailes beus acus beṫaiḋ aġ easpucc Ioḃair re hEoin Baisḋe.

Deisḃirus deaspucc Iubair .i. Milla maṫair Abbain. Beṫa Abain, cap. 1.

Suacrleacch, abb Linne Duachaille, Aº Dº 774.

Maccoige, Indeḃinen.

Meithceacrn.

Micnnacch, Indeiḋnen.

Aicheacch.

Thom's Archaeological Society Type (1862-1887) from *The Martyrology of Donegal. A Calendar* printed for the Irish Archaeological and Celtic Society by Alexander Thom, 1864.
See pp ix, 33-34

PLATE 2

Ar fear céo gach aoinfear díb
Do neoch iadar 'man airdrigh;
Gach aon díb anur abur
Na fearann féin ar Feirceur
Mad ferr leó anad aga
Abairri riú, a Angoca.

A Angoca.

Agur tángadar na teachta rin rompa go h-Eamuin 7 tángadar go teg na Riograide a n-Eámoin an tanrin. Agur ar ann do bí Fearceur mac Leide 7 macraide Éirenn uime ann 7 riafarfaigh rgeula díbrom. "Canar tánagabair, roir, a Angoca?" ar Feirceur. "An baile ar a bruil adbar flatha Éireann," ar Angoca, "7 mic riog na h-Eorpa uime and .i. Congal mac Ruidraige a n-iongnur na flatha Feirceura." "Cred adbar bar n-iomluaidri uaide, eroir?" ar Feargur. "Tángamairne ar ceann cloinne Ruidraige,"

Later Figgins Type from Caithreim Conghail Cláiringhigh: Irish Text Society 1904
See p ix

PLATE 3

(d) An Páidir.

Ar n-athair atá ar neamh, go naomhtar t'ainm; [go] dtige do ríoghacht; mar ndéantar do toil ar an talamh mar ritear ar neamh. Ar n-arán (arán) laethamail, tabair dúinn indiu; maith dúinn ar briathe' le mar maith dúinn. Ná léig dúinn tuitim i gcathuighe, ach raor rinn ó gach olc 'noir agur ar uair ar mbáir. Amen.

Type (cut in Germany?) used for Séamus Ó Searcaigh's Foghraidheacht Gaedhilge an Tuaiscirt: Browne and Nolan 1925
See p ix

PLATE 4

20. Agus duairt Dia: "Beireadh na h-uiscí go lionmhar an créatúir cosmhuíoch 'na bhfuil beatha, agus éanlaith eitleallach ós cionn na talmhan in iosmaidh ghil neimhe". Chruthuigh Dia fheidhm míolta móra agus gach créatúir bheó chosmhuíoch; rug na h-uiscí iad go lionmhar agus na h-éanlaith sciathánacha do réir a gcinéil. Agus ba léir do Dhia gomha mhaith é a fhaochan. Beannuigh Dia annsin iad: "Bídhidh torrach", deir sé, "agus foirlíonaidh, agus lionaidh na h-uiscí atá sna fairrgí, agus foirlíonadh na h-éanlaith ar an talamh". Ioir nóin agus maidin bí an cúigeadh lá iomdha.

Colm Cille Gaelic Type, designed by Colm Ó Lochlainn
See p viii

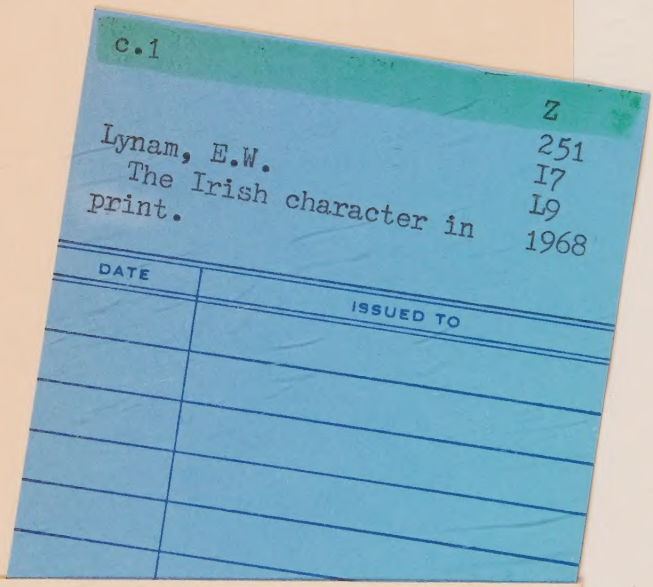
PLATE 5

Tá an scríbinn seo go díreach mar fuair mé í ó láimh an údair acht amháin go bhfuil an mórchuid fágtha ar lár de dheascaibh easba spáis agus fós de dheascaibh a raibh innti de chráchtas ar neithe nach bhfuil oiriúnach. Beidh a dheich oiread eile le fáil go ré, mar sin féin, má's amhlaidh a bhíonn aon ghlaoch ag an bpobal ar an leabhrán so.

Tuigtear go soiléir gur i leith Chorca Dorcha amháin aon ní atá luaite ann agus ná cuigtear go bhfuilcear ag cráchtadh go foirleathan ar na Gaeltachtaí go mór; áit fá leith innti féin seadh Corca Dorcha agus daoine gan a gcó-mhacasúil a mhaireann ann.

Liam Miller's Cló Nua-Rómhánach, a Times New Roman
See p ix

c.1



CARLOW COLLEGE
Grace Library
Pittsburgh, Pennsylvania

CAR
PI

Edward W Lynam (1885-1950), superintendent of the Map Room in the British Museum, was an authority on cartography and the history of exploration. In the earlier part of his career, however, he devoted considerable attention to Irish topics, contributing papers to *Studies* and the R.S.A.I. *Journal*. Born in London but educated in Ireland, Lynam joined the British Museum in 1910, served in the Royal Irish Regiment during World War I, and became superintendent of the Map Room in 1931. *The Irish Character in Print* was his most important contribution to Irish scholarship.

P8-BTE-283